

JEPAL

Journal of English Pedagogy and Applied Linguistics

<https://www.jurnal.masoemiversity.ac.id/index.php/englishpedagogy>

Submitted: 23 May 2025 Revised: 8 July 2025 Accepted: 16 July 2025 Available Online: 31 July 2025

SOLDIERS' WIVES' RESILIENCE AS CONCEPTUAL METAPHOR IN *MERAH PUTIH MEMANGGIL* AND *SAYAP-SAYAP PATAH*

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Abstract: This research examines the resilience of soldiers' wives as a conceptual metaphor represented in the Indonesian films *Merah Putih Memanggil* and *Sayap-Sayap Patah*. The research employs a metaphorical framework to analyse how these films portray the emotional strength, perseverance, and sacrifices of soldiers' wives amidst the hardships they face. The metaphorical representation serves to highlight broader themes of loyalty, endurance, and the unseen struggles within military families. Through the analysis of narrative and visual elements, the study demonstrates how the wives' resilience mirrors the physical and psychological struggles of their husbands, thereby offering a more profound comprehension of their role that challenges conventional stereotypes. The films *Merah Putih Memanggil* and *Sayap-Sayap Patah* represent the emotional resilience of soldiers' wives through conceptual metaphors such as "a promise as an emotional contract," "time as distance," and "blanket and shroud," which illustrate the tension between hope and the fear of loss, where these metaphors not only convey the wives' psychological struggles but also highlight how Indonesian cinema is beginning to provide significant narrative space for women as subjects of emotional experience within military and nationalist contexts.

Keywords: conceptual metaphor, Indonesian film, resilience, soldier's wife

INTRODUCTION

Resilience is defined as a mental and emotional quality that enables individuals to persevere and remain strong despite facing various difficulties, suffering, or loss (Smith, 2019). In a military context, the concept of resilience is of particular significance for two groups of individuals: those who are directly engaged in combat, and those who support them from a distance, namely the soldiers' families. For instance, the spouses of soldiers frequently become the unseen figures in narratives of heroism. Despite their non-combatant status, the challenges confronting these women are profoundly taxing, encompassing a range of difficulties from concerns regarding the safety of their spouses to the fortitude necessary to cope in the absence of their partners. These demands

necessitate an exceptional degree of resilience. This resilience enables them to continue to provide support, maintain emotional stability, and remain optimistic in the face of great challenges.

In Indonesian society, which has a long history of military involvement in the struggle for nationalism and maintaining national stability, the role of military wives is extremely important and should not be overlooked. They are not just companions in daily life, but also pillars of strength for the soldiers directly involved in various national missions. Military wives often face these challenges with great resilience, living with the uncertainty that comes with their husbands' high-risk duties. The emotional challenges they must endure include the uncertainty of waiting, worry for their husbands' safety on the front lines and the threat of losing them in battle. Their courage and resilience stems not only from facing this uncertainty, but also from their ability to support their husbands while maintaining their inner strength and managing their households and families.

Film has a significant influence on how social reality is depicted and shaped in society. The entertainment, films often reflect cultural values, social norms and ideologies. Through their storylines and characters, films convey messages that stir collective emotions. In this context, the depiction of women's resilience in films related to the military is an important topic for further analysis. Women portrayed in military films are not just supporting figures; they are also symbols of emotional and psychological strength. They must face difficult challenges in life, both at home and in dealing with the reality that their partners are directly involved in war. Therefore, studying how this resilience is portrayed in films is important not only for understanding gender dynamics, but also for examining how films can reinforce or change societal perceptions of women's roles and contributions in military and other contexts.

Merah Putih Memanggil (Suwarso, 2017) and *Sayap-Sayap Patah* (Soedjarwo, 2022) are two Indonesian films that provide an in-depth show at the lives of soldiers and their families' challenges. Both films depict the soldier's wife as a character grappling with extraordinary emotional and psychological turmoil, rather than merely a supporting figure. In *Merah Putih Memanggil*, the soldier's wife is confronted with the uncertainty stemming from her husband's duties on the battlefield, creating a tension between love, loss and sacrifice. Meanwhile, *Sayap-Sayap Patah* focuses more on the mental burden borne by the wife, who must cope with anxiety and maintain her family's well-being. In both films, the role of the soldier's wife is portrayed as someone who struggles with fear and longing, yet also possesses the extraordinary strength needed to endure the constant challenges she faces. This portrayal demonstrates that the wives' struggles, though rarely seen, are equally significant to the soldiers' struggles on the battlefield.

An effective way to analyse the portrayal of resilience in films is through a cognitive linguistic approach, specifically the conceptual metaphor theory introduced by Lakoff and Johnson (1980). This theory suggests that our understanding of the world and our experiences is shaped by metaphors deeply embedded in everyday language. In film, these conceptual metaphors can be used to explore how characters, particularly women, confront challenges and difficulties requiring resilience. For instance, metaphors such as 'inner war' or 'heavy burden' are frequently employed to depict the emotional and psychological challenges experienced by female characters in military films. Through this theoretical lens, language in film can be seen not only as a tool for communication, but also as a reflection of cultural and social understandings of

resilience. Thus, conceptual metaphor analysis can provide new insights into how resilience is portrayed in film and how these portrayals shape viewers' perceptions of women in extreme situations.

The cognitive linguistic framework, resilience is not just an emotional response to challenges, but also a cognitive construct that can be understood through various metaphors. Metaphors such as 'endurance is a battle', 'sadness is a burden', or 'sacrifice is a lonely path' illustrate how we form our understanding of endurance and sacrifice in life. Spread throughout language and culture, these concepts provide insight into how we experience and interpret stressful and painful situations. In film, particularly in depictions of the lives of soldiers' wives, these metaphors serve as a means of communicating their psychological and emotional states. For instance, in a film depicting the life of a soldier, his wife may be portrayed as waging an "inner battle", grappling with anxiety, loss and hope in her husband's absence. By using this metaphor, the film conveys a story and shapes the audience's understanding of the feelings and resilience of wives left behind by their partners serving on the battlefield. Thus, metaphors are tools not only for depicting emotions, but also for constructing and enriching the experiences of female characters in films.

The films, *Merah Putih Memanggil* and *Sayap-Sayap Patah* present two powerful narratives about soldiers' wives facing immense pressure and sacrifice due to their husbands' duties to the state. In both films, the female characters play active roles at the centre of the narrative, depicting the inner complexity and psychological conflicts arising from their husbands' absence. This representation portrays women as central figures reflecting the social and emotional impact of war on families. Furthermore, these experiences are framed symbolically using rich metaphorical language. Metaphors in the films reveal deeper layers of meaning, showing how sacrifice and tension within military families are often implicitly expressed through symbolism and figurative language (Eliyanah, 2019.; Sunindyo, 1998).

Besides reinforces the emotions conveyed, but also affirms the role of women as the 'narrative centre', evoking empathy and understanding from the audience towards a situation filled with uncertainty and tension. The central position of women also demonstrates that modern Indonesian cinema is beginning to challenge traditional stereotypes of women as mere 'companions' by exploring their subjective experiences in a more profound and humanistic manner (Hughes-Freeland, 2011; Yngvesson, 2018) . This reflects social and cultural changes in Indonesian society, where women's voices and roles in conflict and national service are given more significant narrative space.

Furthermore, the use of metaphors in film narratives enables the depiction of women's experiences as both universal and specific. This can be interpreted as reflecting patriarchy, as well as representing a source of strength and resistance. The films convey the duality of women's roles as household guardians and figures who bear the emotional burden of the state through language (Budiman, 2011; Paramaditha, 2014). Thus, these two films make an important contribution to the discourse on gender and nationalism in Indonesian cinema while enriching our understanding of the hidden sacrifices behind state duties. Studies on conceptual metaphors in film have seen significant development within the fields of linguistics and cultural studies, primarily focusing on how meaning is constructed through narrative, dialogue and visual representation. Metaphors serve not only to convey messages explicitly, but also to build a deeper understanding of the characters and central themes in a story. However, research on the resilience of soldiers' wives as a metaphorical subject in films,

particularly in Indonesian cinema, remains scarce. In the context of the resilience faced by women living with uncertainty, loss and sacrifice, Indonesian films tend to lack in-depth exploration of these issues through rich metaphorical language. Often, soldiers' wives are portrayed as supporting characters whose emotional and psychological aspects are not further explored. Nevertheless, their portrayal of resilience is a fascinating subject for analysis using metaphor theory, enabling us to understand how this resilience is formed and expressed in film. This research therefore opens up new avenues for Indonesian cinema studies, exploring how metaphors depict the resilience of military wives in the face of challenges as difficult as those experienced by soldiers on the battlefield.

This research aims to identify and analyse the conceptual metaphorical representations of the resilience of soldiers' wives in two Indonesian films: *Merah Putih Memanggil* and *Sayap-Sayap Patah*. Using a cognitive linguistic approach, the research will examine how resilience is depicted in the narratives and dialogue of both films, and how hidden cognitive constructs shape the audience's perception of women's roles behind the battle. Through conceptual metaphor analysis, the research will reveal how films use symbols and metaphorical imagery to convey the emotional struggles of soldiers' wives. For instance, metaphors such as 'inner battle' or 'burden to bear' may be employed to depict their resilience in the face of anxiety, loss and uncertainty. This approach will enable the research to understand not only how the resilience of soldiers' wives is represented, but also how metaphors convey the complex and profound experiences of women who are rarely highlighted in Indonesian cinema. It is hoped that the findings of this research will contribute to the existing body of research in this area.

LITERATURE REVIEW

Conceptual Metaphors

The conceptual metaphor theory was developed by Lakoff and Johnson (1980). They stated that metaphors are not merely rhetorical devices, but rather the way humans understand and organise life experiences by transferring them from one domain of meaning to another. In the context of the film *Merah Putih Memanggil* and *Sayap-Sayap Patah*, metaphors such as 'serving is a risky journey' or 'waiting is a form of test' describe the framework used by characters to deal with complex realities emotionally and symbolically. These metaphors become tools for representing the experiences of soldiers' wives that cannot be fully expressed literally.

Emotional Resilience of Women in a Military Context

Resilience in feminist psychology and family sociology is often associated with the role of women facing social dynamics in crisis situations, such as war or military service. In this case, military wives are portrayed as active agents of mental and emotional resilience. Shipahu's research shows that in literary works, women waiting for their husbands involved in conflict are often framed as symbols of patience, sacrifice, and great inner strength (Shipahu, 2021). This also applies in cinematic narratives, where expressions such as 'we are waiting' or 'be careful there' become signs of hidden spiritual strength.

The portrayal of resilience in the films *Merah Putih Memanggil* and *Sayap-Sayap Patah* utilizes powerful conceptual metaphors to express the emotional and psychological endurance of the characters. This resilience is depicted within

relationships that have been wounded and fractured due to military service or war, where metaphors such as cooking, blanket, time, promise, separation, shroud, and departure serve as central symbols. Understanding the figurative language underlying these metaphors offers deeper insight into the emotional burdens, responsibilities, and uncertainties faced by individuals, particularly spouses in such relationships. Research shows that the use of conceptual metaphors in depicting emotional resilience enhances audience comprehension of the characters' inner experiences and visually communicates their psychological struggles amid trauma and loss (Buzzanell, 2010; Kochis & Gillespie, 2006). Furthermore, other studies highlight how these metaphors function as narrative tools linking psychological aspects with social realities, emphasizing the critical role of interpersonal relationships in building resilience during times of crisis (Pérez-Sobrinó & Semino, 2022; Zahra & Wibowo, 2024)

Depiction of resilience in movies *Merah Putih Memanggil* and *Sayap-Sayap Patah* makes use of striking conceptual metaphors to convey the emotional and psychological endurance of character's inner resilience. Endurance emerges both in regard and in relationships hurt and damaged by military service or war, and is symbolized in both films with cooking, blanket, time, promise, separation, shroud, and departure metaphors. Understanding the figurative language underlying captures of these metaphors elicits understanding of the emotional work, obligations, and ambiguities that confront people, especially spouses in such relationships.

The Use of Conceptual Metaphors in Depicting the Endurance of Emotion

Both films make effective use of conceptual mapping metaphors that define different forms of resilience in emotionally difficult contexts. Transformations of Fauconnier and Turner (2002) in blending conceptual frameworks argue that metaphors not only enable explaining abstract ideas, but also shape emotion and relationship understanding. In this regard, "separation as sacrifice" and "life and death as opposing worlds" metaphorically explains the suffering in terms of reality, thus portraying burdening emotions. This depicts the enduring psychological coping with loss while trying to retain a flicker of hope amidst profound uncertainty. The films' metaphoric narratives reflect narrative-psychological empirical research of storytelling and metaphor which becomes fundamental in unraveling intricate emotional phenomena.

METHOD

This study employs a descriptive qualitative approach using cognitive linguistic analysis, specifically the conceptual metaphor theory developed by Lakoff and Johnson (1980). This approach was chosen to gain an in-depth understanding of how the resilience of soldiers' wives is represented through metaphors in the narratives and visuals of the films *Merah Putih Memanggil* (Suwarso, 2017) and *Sayap-Sayap Patah* (Soedjarwo, 2022).

The research data consists of dialogues, narratives, and scenes that portray the emotional and psychological experiences of soldiers' wives in both films. The data were collected through participatory observation by watching and transcribing relevant scenes that contain metaphorical expressions. The analysis followed several steps of cognitive discourse analysis: first, identifying and classifying both verbal and visual metaphors related to the resilience of military wives; second, mapping the metaphors based on their source and target domains in accordance with conceptual metaphor

theory (e.g., “resilience is a battlefield” or “tears are strength”); third, interpreting the cognitive of these metaphors within the context of gender representation and emotional resilience in Indonesian cinema; and finally, conducting a multimodal analysis to examine how visual and narrative elements reinforce the identified metaphors.

This methodological framework aligns with previous cognitive linguistic studies on metaphor analysis in visual and narrative media (Nugraha, 2023; Rachminingsih & Sundari, 2024) which emphasize the importance of systematic metaphor identification to understand meaning-making processes within specific cultural contexts. This method is consistent with the findings of cognitive linguistic studies on metaphor analysis in visual and narrative media, as conducted by Nugraha (2023) and Rachminingsih and Sundari (2024). These studies emphasize the importance of systematic metaphor analysis to understand meaning construction in specific concept.

FINDINGS AND DISCUSSION

Conceptual Metaphors

An analysis of the conceptual metaphors used to represent the resilience of soldiers' wives in the films *Merah Putih Memanggil* (Suwarso, 2017) and *Sayap-Sayap Patah* (Soedjarwo, 2022) illustrates the emotional and spiritual strength is challenged by the uncertainty and risk their husbands face on the battlefield.

The finding of the analysis of conceptual metaphors in the context of the two films are as follows:

Table 1. Conceptual metaphors in *Merah Putih Memanggil* (Suwarso, 2017)

Metaphor	Source Domain	Target Domain
Promise as an Emotional Contract	Contract / Agreement	Promise between husband and wife
Time as Distance Testing Endurance	Distance (physical or emotional)	Time separating the couple
Separation as Sacrifice	Sacrifice	Temporary separation between husband and wife
Departure as a Risky Journey	Journey (risky)	Husband's military duty
Waiting for the husband's return is filled	Waiting	A Process Filled with Hope and Anxiety
serves as an emotional shield	Be Careful	Emotional Shield and Prayer

Expert 1

"Berapa lama kau bertugas Bang?" (*Merah Putih Memanggil* Movie, 09.54)

This question depicts time as a distance that separates the wives and their husbands, both physically and emotionally. The husband's absence on the battlefield requires patience, as time passes slowly and uncertainty abounds. This metaphor emphasises that the promise made by the husband, Major Rahmat, is a loyalty contract between them. Although he is lying to reassure his wife, his absence still tests her loyalty. She must wait, believing that everything will be all right.

The elongated time mentioned here symbolizes distance separating the couple, both physically (the duration of duty) and emotionally (longing and waiting). Time in this case is a metaphor for steadfastness and patience.

Expert 2

"Kita janji Bang kau tak beri sembarang janji ingat dulu kau bilang 3 hari 5."
(Merah Putih Memanggil Movie, 10.06)

The promise made by the husband becomes a strong emotional bond. The wife recalls not only the timeframe, but also the promise of loyalty and the hope of a timely return. In this dialogue, a promise is metaphorically represented as an agreement that binds both parties emotionally. The promise becomes the foundation of their relationship, even though sometimes that promise is broken or hindered by reality.

Expert 3

"Bulan kemudian kau baru pulang." (Merah Putih Memanggil Movie, 10.15)

The prolonged absence becomes an obstacle in their relationship. Uncertainty about when her husband will return after such a long time creates deep emotional tension. The wife must be patient within an unpredictable timeframe.

Expert 4

"Bang... Aku ini istri tentara aku mengerti kau bilang saja tak tahu kalau kau tak tahu." (Merah Putih Memanggil Movie, 10.20)

The separation is not only physical but also involves significant emotional sacrifice, where the wife must accept the fact that her husband must leave for the country's duty. She is portrayed as a symbol of resilience, accepting and understanding the uncertainty of her husband's work. Her role as a loyal and steadfast companion is central to resilience in facing challenges together.

Expert 5

"kalau begitu Selamat bertugas." (Merah Putih Memanggil Movie, 10.31)

This implies that the husband's duty is a risky journey which the wife must accept with endurance, despite the difficulties. Despite her deep-seated fears, the wife sends off her husband with the best wishes. The husband's departure for duty is represented as a risky journey, involving potential danger, which tests the wife's endurance in accepting such a reality.

Expert 6

"Kita menanti." (Merah Putih Memanggil Movie, 10.35)

Waiting for the husband's return is filled with a mixture of hope and anxiety. This illustrates the wife's resilience in facing prolonged uncertainty.

Expert 7

"Hati-hati di sana." (Merah Putih Memanggil Movie, 10.54)

This phrase serves as an emotional shield, expressing the hope that the husband will remain safe. It also serves as a form of prayer and spiritual protection for her husband, who is on duty.

In *Merah Putih Memanggil*, the conceptual metaphors of promise, time, and separation serve as central cognitive instruments that reveal the emotional endurance required of a soldier's wife. The metaphor "promise as an emotional contract" emphasizes the binding emotional agreement between husband and wife, which persists despite physical absence and the erosion of certainty over time. This metaphor functions not only as a narrative device but also as a conceptual anchor—illustrating how emotional resilience is constructed and sustained through an internalized sense of obligation, hope, and faith. Drawing on Lakoff and Johnson's (1980) theory, this metaphor transfers the structure of legal or formal contracts into the emotional realm, highlighting the perceived seriousness and sanctity of relational commitments under the strain of military duty.

Similarly, "time as distance" reframes the passage of time not as a neutral or objective measure, but as an emotionally charged experience. Time becomes the metaphorical embodiment of separation, a growing chasm that magnifies feelings of longing, vulnerability, and uncertainty. This temporal metaphor intensifies the wife's emotional labor, as every day becomes a psychological battleground wherein hope must contend with fear. Time, in this framing, is not linear but lived, stretched, and emotionally loaded. It measures not only absence but endurance.

The metaphor of "departure as a risky journey" further intensifies the emotional stakes. Here, the husband's act of leaving is not simply a moment of physical movement but a symbolic transition into danger, a metaphorical crossing into an unpredictable realm that threatens the stability of the family unit. The wife's resilience, then, is not only about enduring absence but also about emotionally managing the risks associated with her husband's duty, constantly bracing for the worst while hoping for his safe return.

These layered metaphors intersect with psychological frameworks of resilience, particularly those proposed by Fletcher and Sarkar (2013), which emphasize adaptability, emotional regulation, and meaning-making in the face of adversity. The wife's capacity to remain emotionally anchored amid prolonged uncertainty and potential loss reflects a form of silent heroism, one that mirrors the visible courage expected of those in combat. *Merah Putih Memanggil* thus constructs a parallel battlefield—internal, domestic, and feminine—where emotional fortitude is forged not through confrontation, but through waiting, remembering, and enduring.

Table 1. Conceptual metaphor in *Sayap-Sayap Patah* (Soedjarwo, 2022)

Metaphor	Source Domain	Target Domain
Cooking as Sacrifice and Love	Cooking (daily food)	Emotional sacrifice and love
Blanket as Protection and Safety	Blanket (protection from cold)	Emotional protection and safety
Shroud as Death and Separation	Shroud (burial cloth)	Death and inevitable separation
Endurance as Readiness to Face Life and Death	Contradiction of life and death (two opposing concepts)	Wife's endurance in facing life and death
waiting depicts a process	Waiting	A Process Filled With Hope And Anxiety

In this film, the resilience of the soldier's wife is depicted more intensely through metaphors that speak of fear, hope and sacrifice.

Expert 8

"Setiap hari aku masakin kamu Mas Aji, tapi ga tau kamu akan makan atau engga, aku ga tau apa yang harus aku siapin buat kamu selimut atau kain kafan?" (*Sayap-sayap Patah* Movie, 40.03)

In the dialogue, the metaphor of cooking represents a life filled with uncertainty. The wife strives to make daily life better with love, yet she must face the reality that her husband may not return.

The comparison between a blanket (protection) and a shroud (death) illustrates the wife's emotional dilemma. This metaphor reflects the fear of loss that accompanies every separation. In this case, the wife's resilience depends on her ability to accept uncertainty and continue providing emotional support.

In this film, the metaphor of waiting depicts a process filled with anxiety and hope. The soldier's wife is not merely waiting. She is also struggling with the uncertainty of the future. This is both emotionally and physically.

On the contrary, *Sayap-Sayap Patah* makes use of cooking, blanket, and shroud metaphors to portray the wife's unwavering resilience in dealing with her husband's uncertain fate. Kövecses (Kövecses, 2010) clarifies that cooking, in a metaphorical sense, goes beyond just feeding; it also refers to a form of emotional labor in which care activities are done in the absence of guarantees. In the same manner, blanket as protective covering represents a deep-seated urge to sustain comfort and safety, while shrouds are strong metaphors for death and the surrender to emotions that precedes loss. These metaphors contemplate the emotional endurance of the wife and the cost of loving someone who risks their life for work. The resilience of the wife in this regard has been related to emotional intelligence theories (Goleman, 1995) where the management of emotions, enduring stress, and providing support is crucial to sustaining the relationship due to the numerous challenges outside the marriage

In *Sayap-Sayap Patah*, the resilience of the soldier's wife is portrayed with profound emotional intensity through conceptual metaphors that articulate a triad of

fear, hope, and sacrifice. One particularly poignant scene encapsulates this complexity through the wife's utterance: "*Setiap hari aku masakini kamu Mas Aji, tapi ga tau kamu akan makan atau engga, aku ga tau apa yang harus aku siapin buat kamu selimut atau kain kafan?*" (Sayap-sayap Patah Movie, 40.03). This dialogue exemplifies how domestic acts, such as cooking, are metaphorically extended to represent existential uncertainty. Here, cooking ceases to be a mere daily routine—it becomes a symbolic act of emotional investment under the shadow of potential loss. The wife's resilience is rooted in this mundane, repetitive act, which paradoxically becomes a site of both hope and anticipatory grief.

The juxtaposition of *selimut* (blanket) and *kain kafan* (shroud) serves as a powerful dual metaphor, encapsulating the spectrum of possible outcomes: life and comfort versus death and finality. This binary not only externalizes the wife's emotional turmoil but also underscores the psychological burden of loving someone whose survival is constantly uncertain. The wife's internal conflict is dramatized through these tangible objects, making abstract emotional states—protection, dread, longing—visibly and viscerally accessible to the audience.

Furthermore, the metaphor of waiting is employed not merely as temporal delay but as an embodied emotional state marked by simultaneous anxiety and hope. The soldier's wife is portrayed not as passively enduring time, but as actively grappling with an unknowable future. Her waiting involves both emotional vigilance and psychological labor. The endurance she demonstrates is not static; rather, it is dynamic and transformative, revealing the unseen costs of resilience in militarized domestic life. Through these metaphors, the film reframes the soldier's wife not as a peripheral character but as a central figure navigating trauma with strength, complexity, and humanity.

The Resilience of Soldiers' Wives as a Conceptual Metaphor Representation

In the films *Merah Putih Memanggil* and *Sayap-Sayap Patah*, the resilience of soldiers' wives is depicted through metaphors that touch on their emotional and spiritual depths in the face of uncertainty. In *Merah Putih Memanggil*, metaphors such as 'promise' and 'time' play an important role in describing how the wives' resilience is tested by unpredictable conditions. For example, the dialogue "*kita janji Bang kau tak beri sembarang janji ingat dulu kau bilang 3 hari 5?*" describes a promise as an emotional bond that must be upheld through sacrifice. This promise becomes more than just words; it becomes a covenant of loyalty that binds the two parties together despite being separated by distance and time. Here, it is the wife who must wait patiently and remind her husband of their promise. This demonstrates the importance of emotional loyalty in an uncertain relationship (Lakoff & Johnson, 1980).

Conversely, time in this film acts as a barrier, separating the couple for longer than expected. When the wife says, "*Bulan kemudian kau baru pulang.*" it hints at the tension arising from a longer separation than promised. This prolonged separation depicts an emotional distance measured not only in days or weeks, but also in feelings of anxiety and hope. The soldier's wife is tested in her ability to remain strong, where wasted time

is not only about physical waiting, but also about ongoing inner sacrifice. Here, the metaphor of waiting symbolises determination that must endure even when everything seems uncertain and empty.

In contrast, *Sayap-Sayap Patah* uses the metaphors of cooking, a blanket and a shroud to describe feelings of uncertainty and tension in a more visceral way. In a highly emotional dialogue, "*Setiap hari aku masakini kamu Mas Aji, tapi ga tau kamu akan makan atau engga, aku ga tau apa yang harus aku siapin buat kamu selimut atau kain kafan?*", cooking is presented as a symbol of life prepared with love but overshadowed by the genuine fear of loss. The uncertainty of whether her husband will return safely becomes symbolised by the blanket, representing protection, and the shroud, representing looming death. Here, the metaphors of the blanket and shroud refer not only to physical conditions, but also to the inner struggle between hope and fear that dominates the wife's mind. They wait anxiously, preparing everything with hope, even though what they are preparing for may be very different – between comfort and eternal separation (Gerber, 1994).

This metaphor highlights not only the fortitude of the soldier's wife in facing uncertainty, but also the internal changes she experiences. In *Merah Putih Memanggil*, despite feeling afraid and anxious, the wife remains resilient and holds on to the hope that her husband will return, proving that resilience must be chosen every day. Similarly, in *Sayap-Sayap Patah*, despite the uncertainty of whether her husband will return alive, the wife continues to nurture her hope, symbolising invisible sacrifice.

CONCLUSION

In *Merah Putih Memanggil*, resilience is symbolized through source domains such as promise, time, separation, and departure, illustrating how the wife must face these challenges with patience, hope, and emotional sacrifice. These metaphors convey the emotional struggle of the wife as she endures the uncertainty and separation caused by her husband's military duty. The concept of time, for example, represents both the physical distance and emotional gap between the couple, while the promise stands as an emotional contract binding them, despite the challenges that come with it. The departure of the husband is metaphorically portrayed as a risky journey, emphasizing the inherent danger and emotional toll that both partners must bear (Lakoff et al., 1980).

On the other hand, in *Sayap-Sayap Patah*, source domains such as cooking, blanket, and shroud symbolize emotional sacrifice, protection, and the uncertainty of life and death that the wife must face with extraordinary resilience. The act of cooking is not just about preparing food, but it becomes a metaphor for emotional labor, symbolizing the wife's ongoing effort to care for her husband without knowing whether her gestures will be acknowledged. The blanket represents the desire to offer safety and comfort amidst the fear of loss, while the shroud metaphorically embodies the looming possibility of death, further illustrating the emotional strength required to continue despite the constant risk of loss (Kövecses, 2010)

Both films utilize conceptual metaphors to depict resilience in the face of uncertainty, loss, and sacrifice, especially within the context of relationships tested by war or duty. These metaphors offer a window into the emotional struggles that individuals face when supporting loved ones who are involved in high-risk situations. The use of such metaphors not only enriches the audience's understanding of resilience but also sheds light on the personal sacrifices and emotional endurance required to cope with the challenges of separation and potential loss (Fauconnier, G. & Turner, 2002).

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